

BEACHBOYS STOMP

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BEACH BOYS STOMP - FEB '91

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the same enthusiasm and inspiration as they did when they were teenagers. The answer to each point has to be - none whatsoever.

Given enough time, enough disappointing product or, possibly, little future product at all most of us will probably drop by the wayside and the spectre looms of **STOMP** staggering into the 21st century with a membership of fifteen (subscription rate £100!) and Brian promising the release of all the **SMILE** material within the next eighteen months.

Astonishingly enough, though, there are some people who have not even heard of our illustrious mag. The same day we were preparing Chris Mawson's letter I had occasion to meet a chap in order to discuss certain insurance matters. He noticed the **STOMP** material on the editorial desk

Editorial

Elsewhere in this issue is a letter from ex-reader Chris Mawson who, sad to say, has decided not to resubscribe to **STOMP**. He explains that it is not the quality or content of the magazine that has precipitated his decision but rather the current state of the Beach Boys as a performing/recording unit. He apparently sees no future for the group or its individual members and it is evidently not worth a further investment of £7.50 to be kept informed of something in which his interest has now waned.

The saddest aspect, however, is that there can be few of us who have not shared some of his feelings at some time or another. After all, there are only so many albums that can be re-released on CD - sooner or later we are going to demand new songs, single, album or whatever. We shall demand proof that the group can still "do it", still come up with the goods like they used to do. But is that fair? Do they owe us because without our support (mainly financial of course) there would have been no Beach Boys - or do we owe them because they have enriched our lives with their music. What demands are we actually able to make of them and what right do we have to expect them still to have

and immediately took an interest. He had been collecting Beach Boys recordings since the early days and had been to a few concerts but was minus Mike Grant's address with which we rapidly furnished him! One door closes - another one opens.

CHRIS WHITE

-o0o-

Back issues available: 63,64,65,66,67,68,69,70,72,73,74,76,77,78,79,80,81,82. £1.50 per copy, overseas add 50p per copy.

Yes it's the big FIVE-0 on March the 15th for Mike Love, Birthday greetings from everybody at Stomp.

PET SOUNDS recently received some long overdue recognition for the great Album that it is. The first annual Q Magazine awards gave PET SOUNDS CD a special RECORDED MUSIC AWARD. The award was accepted by Mark Linett and Andy Paley. Brian said "The recognition the album is finally getting makes me very happy." David Leaf CD booklet author said "To be a small part of Brian Wilson's PET SOUNDS, one of the greatest pieces of music ever written, is one of the most noteworthy achievements of my life."

C D R E V I E W S

THE BEACH BOYS IN CONCERT - Caribou/Epic Associated -
ZGK 46954 (2 albums on 1 CD - U.S. import).

Over 74 minutes playing time so even if it costs a pound or two more than the others this is still great value for money. Once again digitally remastered by Joe Gastwirt who worked on all the Capitol CDs except PET SOUNDS. (Wonder what happened to Mark Linett.)

This, of course, was the last live album released by the Beach Boys some eighteen years ago; time for another maybe? It's a pretty good representation of the group in concert during 1972 and 1973. It's great to have it on CD where you can just programme the desired tracks as I very rarely ever wanted to sit through all four sides in one sitting. Also it's interesting to have the three nautical tracks all together starting things off - will they ever perform "Trader" again? I also find it's more enjoyable listening to songs that they don't do live anymore like Alan doing a great job on "You Still Believe In Me" or Carl's sensitive rendition of "Caroline No". The rockin' "Marcella" sounds terrific; shame it's long forgotten at the live shows. "Let The Wind Blow" was also a surprise inclusion back then but stands up really well. It's fun to compare "Heroes & Villains" here with the bonus version on the CONCERT/LIVE IN LONDON twofer. Also I think "Fun, Fun, Fun" was done much better on the '64 CONCERT ALBUM.

The boogie arrangement of "Help Me Rhonda" worked quite well at the time and surely that's Carl singing lead instead of Alan. "We Got Love" is the one song not available on any other album (unless of course you've got the rare German issue of HOLLAND) but it's not that great. All in all the BEACH BOYS IN CONCERT makes a nice companion to the previously mentioned twofer. No complaints about the sound quality. Back in 1974 it peaked at No. 25 on the Billboard album chart.

-o0o-



Original press photo for the 'IN CONCERT' album.

15 BIG ONES - Caribou/Epic Associated -
ZK 46955

Back in 1976 the Beach Boys had built up a whole new legion of fans with the success of the ENDLESS SUMMER compilation in 1974 and some terrific concert performances including the tour with Chicago in 1975. So the whole world was waiting for the first studio album since HOLLAND three and a half years previously. How many of you older fans can remember hearing this for the first time? The shock of hearing the number one vocal group in the world no longer giving us the almost perfect vocals we'd come to expect after twenty or so albums. The original idea was to do a double album, one oldies the other new originals. Instead of that we just got a hotch potch. Was this really the best the group had to offer? I mean, a three and a half year wait for "TM Song" (I now rather enjoy it).

The main disappointment was the deterioration of Brian and Dennis's voices. Was this really the same voice that sang "Don't Worry Baby" croaking through "That Same Song" and "Back Home"? "In The Still Of The Night" the same person that sang "Forever"? The passing of time, however, has eased the shock and fifteen years on listening to it on CD is much more enjoyable. "It's OK" still sounds great and I rather like "A Casual Look" much more than I used to, a doo wop style perhaps the group might have experimented with more often. Carl still sounds fine on "Talk To Me" and "Palisades Park". Alan's "Susie Cincinnati" was, of course, resurrected from the SUNFLOWER era and subsequently sounds out of place to me, having been used to its 'B' side status six years earlier. The arrangement of "Blueberry Hill" never really worked for me and the same still applies. The Righteous Brothers' "Just Once In My Life" though is a fitting album closer with Carl & Brian giving their all and Brian's moog bass creating an unusual sound, great stuff.

Sound quality is just fine with no detectable tape hiss. 15 BIG ONES was the last Beach Boys American top ten album when it made No. 8 on the listings. It also contained the group's last US top ten single in "Rock 'n' Roll Music" (No. 5) until "Kokomo" in 1988.

MIKE

-oOo-

LOVE YOU - Caribou/Epic Associated -
ZK 46956 - US Import

The follow up to 15 BIG ONES. Contained eleven new to newish Brian Wilson solo written songs proving Brian can write lyrics although not always inspired, plus three collaborations. The sparkling opener "Let Us Go On This Way" is only let down by co-author Mike Love's cosmic middle eight. LANDLOCKED outtake "Good Time" co-written with Alan Jardine is re-mixed but not improved and "Ding Dang" is nothing more than a filler/link track co-written(!) with Roger McGuinn (check out his new album, Jim's "Back From Rio").

The overall sound of LOVE YOU is keyboard-dominated, and again Brian's moog bass sounds great on CD. "Roller Skating Child", "Mona" and "Johnny Carson" (imagine UK versions Terry Wogan or Jonathan Ross) are all excellent uptempo pop even if they sound rough and unfinished. Next, "Honkin' Down The Highway", Al's showpiece, what has happened here? During the digital remastering the familiar drum beat intro has disappeared - will someone investigate and rectify please. We are used to getting more on CD not less.

It's on the slower songs that most of LOVE YOU's faults lie. In 1977 Brian's vocals were still not up to snuff, spoiling "Solar System" (dumb song) "Let's Put Our Hearts Together" (nice song, awful performance) and "Love Is A Woman" (lousy song, terrible performance one of Brian's all time worst). "The Night Was So Young" could really have been a gem but surprisingly even Carl has an off day on this - it sounds like he's got a cold and the song is just saved by a lovely chorus. "I'll Bet He's Nice" is great though, probably the best realised song on the album and in a different setting could be classed as a real nugget. "Airplane" is OK... Finally could you honestly say to anyone the Beach Boys are the best, just listen to "I Wanna Pick You Up" and see why. I don't think so. LOVE YOU's problems are not the songs but the performances of them. But in the spectrum of the Beach Boys' career with what went before and came after, LOVE YOU has its own historical niche. Sound quality A OK. Highest US chart position No. 53.

MIKE

-o0o-

SURF CITY - The best of Jan and Dean. EMI-USA CDP-7-92772.2
The Legendary Master series. UK release mid price - £7.99

A Sunday Kind Of Love; Tennessee; Fiddle Around; My Favorite Dream; Linda; Surf City; She's My Summer Girl; Honolulu Lulu; Someday (You'll Go Walking By); Drag City; Popsicle; Dead Man's Curve; The New Girl In School; The Little Old Lady (From Pasadena); Ride The Wild Surf; The Anaheim, Azusa & Cucamonga Sewing Circle, Book Review and Timing Association; Sidewalk Surfin'; (Here They Come) From All Over The World; Freeway Flyer; You Really Know How To Hurt A Guy; I Found A Girl; Batman.

At last all of Jan and Dean's original Liberty hits on one CD. After the Capitol Beach Boys twofers EMI-USA's Legendary Master series is amongst the best of all the archive re-issues around at the moment. Not only do you get every Billboard top 100 Liberty entry, you get some old 'B' sides never before available on a regular Jan and Dean album, four of these being released in stereo for the first time: Fiddle Around; My Favorite Dream; Someday (You'll Go Walking By) and Freeway Flyer. The first surprise is the extended ending on Surf City. Also common with the Legendary Master series is that a lot of studio chat has been left on, which at the time would not have been allowed to be included. Almost thirty years on it adds to the enjoyment, also extended here is the New Girl In School. Seven of the songs here were co-written by Brian Wilson, and as the excellent sleeve notes by Steve Kolanjian testify "Brian's all over the place on those songs." Nine of the tracks here are previously available on C-Five Records' great re-issue series of the original Jan and Dean albums, so if you don't have any of those, the BEST OF is an excellent place to start. Everything on this compilation is highly enjoyable from the doo-wop "A Sunday Kind Of Love" to the Spectroresque "You Really Know How To Hurt A Guy" (great production on that), the rockin' "I Found A Girl" to Jan and Dean's last Liberty-recorded single "Batman" cashing in on the 60s TV series of the "Caped Crusader". Also in the Legendary Master series for US 60s group freaks, of which I'm one, are Gary Lewis & The Playboys and Jay and the Americans. Main point of interest on that being "Things Are Changing" co-written by Brian Wilson, (Brian's "Don't Hurt My Little Sister" is the tune used here) a track donated to the Equal Opportunities Campaign back in '65. Early Ventures and Cher are amongst the most recent issues in this series. Finally ignore "Select" magazine's ludicrous review of this CD, the reviewer even states that Jan Berry sang lead on the Beach Boys' "Barbara Ann". (Why doesn't someone proof read those reviews.)

SURF CITY - The Best of Jan & Dean is a terrific compilation.

MIKE

-o0o- 6

REVIEW

CELEBRATION - THE BIG SUR FOLK FESTIVAL 1970
Sequel Records NEX CD 145 - CD only issue.

Recorded in Monterey, California three years after the famous Monterey Pop Festival from which the group opted out. A move which affected their career (in the US anyway) until this concert which led to a resurgence of the group as a live act followed by the November 1970 Whiskey A Go Go "Los Angeles" shows. The February 1971 appearance of Carnegie Hall, New York reinforced this and final acceptance as a relevant group again was probably achieved at the April 1971 Fillmore East shows where they joined the Grateful Dead on stage.

Dennis and Brian were not on stage at Monterey just Mike, Carl, Alan and Bruce. Unfortunately only "Wouldn't It Be Nice" is included on the CD. Also performed by the group that day were "Good Vibrations:", "California Girls", "God Only Knows", "Darlin'", "Vegetables", "Riot In Cell Block No 9" plus two songs perhaps more suitable for this album "Sloop John B" and "Cottonfields. Either would have been more in keeping with the other acts on show. Joan Baez, Linda Ronstadt and Kris Kristofferson. Country Joe McDonald was immortalised with a mention on Alan's "California Saga".

The live "Wouldn't It Be Nice" was issued as a 45 in April 1971 on the Ode label No. ODE 66016 and became a sought after collectors' item for many years. Now available on CD - who would have thought it!

MIKE

-oOo-



Beach Boys in Germany 1989 with new Stomp subscriber Stefan A.Schlabritz.

B O N U S T R A C K S

P O L L R E S U L T S

Here are the results of the Capitol CD reissue series bonus tracks, where we asked you to send in your five favourites. So as always it's five points for every first place vote, down to one point for every fifth place.

1.	Heroes And Villains (alternate take) from SMILEY SMILE/WILD HONEY	137
2.	Can't Wait Too Long - from SMILEY SMILE/WILD HONEY	85
3.	We're Together Again - from FRIENDS/20-20	71
4.	All Dressed Up For School - from LITTLE DEUCE COUPE/ALL SUMMER LONG	58
5.	I Do - from SURFER GIRL/SHUT DOWN VOL 2	29
6.	Walk On By - from FRIENDS/20-20	28
7.	Old Folks At Home/Ol' Man River - from FRIENDS/20-20	26
8.	Graduation Day (Studio version) - from TODAY/SUMMER DAYS	21
9.	Trombone Dixie - from PET SOUNDS	20
10.	Dance, Dance, Dance (alternate take) - from TODAY/SUMMER DAYS	18
11.	Good Vibrations (early take) - from SMILEY SMILE/WILD HONEY	14
12.	Don't Back Down (alternate take) - from LITTLE DEUCE COUPE/ALL SUMMER LONG	9
	(Good Vibrations (various versions) - from SMILEY SMILE/WILD HONEY))
13.	(Heroes and Villains (live take) - from CONCERT/LIVE IN LONDON)) 8
	(Hang On To Your Ego - from PET SOUNDS))
15.	(Little Honda (alternate take) - from LITTLE DEUCE COUPE/ALL SUMMER LONG)) 5
	(Our Car Club (backing track) - from PARTY/STACK O TRACKS))
	(Cindy Oh Cindy - from SURFIN' SAFARI/SURFIN' USA))
18.	(Their Hearts Were Full Of Spring - from CONCERT/LIVE IN LONDON)) 4
	(Don't Worry Baby (live) - from CONCERT/LIVE IN LONDON))
20.	(Let Him Run Wild (alternate take) - from TODAY/SUMMER DAYS)) 3
22.	I'm So Young (alternate take) - from TODAY/SUMMER DAYS	2
	(Help Me Rhonda (backing track) - from PARTY/STACK O TRACKS)) .1
23.	(Unreleased Backgrounds - from PET SOUNDS))

No votes were received for The Baker Man and California Girls (backing track). There was about 5% of **STOMP** subscribers who entered this poll which means either most of you don't have CD players, or polls of favourite tracks are just not that popular with you.

Many thanks to all of you that did enter. It was not surprising that the "Cantina" version of "Heroes and Villains" was a clear winner.

MIKE

THE BEACH BOYS

LOST & FOUND

1961-1962



THE SOUNDS OF ROCK & ROLL HISTORY
BEING MADE—30 YEARS AGO...
SONGS THAT BEGAN A LEGEND.
CUTS NEVER BEFORE RELEASED.
AN IMPORTANT ALBUM OF MAJOR SIGNIFICANCE.
DISCOVER THE BEACH BOYS AGAIN.
FOR THE FIRST TIME.

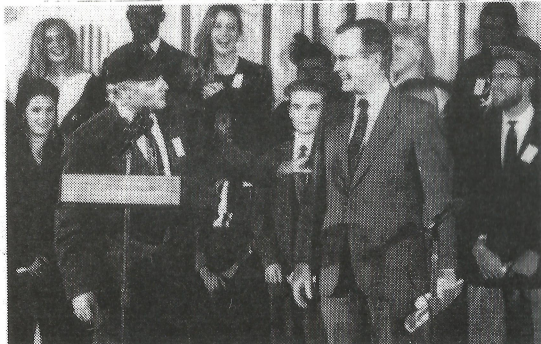
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Complete Classics

HS 931



beach boys

nauega marino la saga de california/california



A Project Of Love. Mike Love of the Beach Boys, left, thanks President Bush for his support of Love's project, Starserve, at a White House ceremony. The Starserve program, which has been designated a Points of Light Foundation initiative, sent educational packets to nearly 100,000 schools across the country. These materials will enable teachers of fourth through 12th grade to integrate community service activities into their daily lesson plans. The program, which is underwritten by the Kraft General Foods Foundation in partnership with the Love Foundation and United Way of America, is being supported by a wide variety of TV stars, musicians, and athletes.

Courtesy Billboard.

POP/ROCK

He Gets Around: Beach Boy Brian Wilson continued his much publicized pop comeback with a frisky but ragged 11-song set at Hollywood's China Club on Monday night. Sitting in with the house



Wilson

band, Wilson performed six Beach Boys classics (including "California Girls" and "Good Vibrations"), two newer songs, two Phil Spector-produced hits ("Be My Baby" and "You've Lost That Lovin' Feeling") and Chuck Berry's "Johnny B. Goode." Wilson's re-emergence after a long battle with drug and emotional problems was highlighted by the release of his 1988 solo debut album. A second album, which he said will be called "Sweet Insanity," is being finished now. In a backstage interview after the show, Wilson said of the crowd's warm reception, "I felt loved and accepted, which I don't feel often in my life."

CONVENTION

1991

Beach Boys
Stomp

Saturday 21st September

Noon to 6pm

VISITATION PARISH CENTRE
GREENFORD



Applications now invited for 1991 Convention tickets at £5 00 each. Cheques payable to 'Beach Boys Stomp' and enclosing a stamped self addressed envelope, minimum size 6"x4" to PO Box 103, FARNHAM, Surrey GU10 3QG.



rhb

13th BEACH BOYS CONVENTION

SATURDAY 21st SEPTEMBER 1991

TICKETS: see separate Ad display

TABLES: Size: 4' x 2' approximately are £10 each to previous stallholders. For first time applicants and non-subscribers £17 each. After the 20th of August tables are £20 each. Tables will be allocated in strict order or receipt. These will need a S.S.A.E. if sent for separately. All stallholders must have a ticket. Send to PO Box 103.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

VENUE: Visitation Parish Centre, Greenford.

A map will be printed in the issue prior to the event - so please do not ask us where it is.

Further details in the next issue.

ROY GUDGE & MIKE GRANT

-oOo-

Postbag

Dear **STOMP**

Firstly, many thanks for publishing the lyrics to "How She Boogalooed It", in response to my letter. You've solved a mystery of some five years for me!

Unfortunately, issue 82 was the last on my current subscription, and whilst part of me wants to continue it, I feel now is the time to stop. When I began subscribing (issue 65 - not that long ago) I was attracted by the then prospect of SMILE being released, and the first murmurs of a CD reissue programme from Capitol. Since then **STOMP** has kept me well up to date, and I'm glad that most of their albums have now been reissued.

I'd like to say that I think **STOMP** is very well produced, with a lot of care and with due respect for readers' views and letters. My problem is the Beach Boys themselves. As a devout PET SOUNDS/SMILE-o-phile I've always been acutely aware that at least two of the band are completely talentless, and the second most talented member died in 1983. I feel that having gone over the edge circa 1972, Brian has never 'been back' and his current manipulation by Landy and co. is embarrassing and painful to see. Meanwhile, the touring band represents the living (just!) embodiment of cynical 'going through the motions' exploitation (see **STOMP** 82 editorial!).

So I'm sorry, but my subscription ends here. I truly hope the Beach Boys will pack it in soon, and much the same goes for Brian. The initial euphoria for his solo album hasn't lasted, and hearing it today it sounds lightweight and unsubstantial. And his voice is completely shot. Who on earth allowed those flat harmonies into the final mix of (the middle bit of) "Love & Mercy". Are his entourage tone deaf!??

Enough! Thanks for 18 issues of excellent information, and I wish you the best for the future.

CHRIS MAWSON

-oOo-

Dear Mike

Hope all is well! Herewith is my list for favourite Bonus Tracks:

1. Heroes & Villains (alternate). 'In the cantina' section and 'at 3 score and five' sections are sorely missed from the original and would have made it a real classic. (For once an error on Brian's part I think!)
2. Can't Wait Too Long: (only really makes it on the basis of first two verses, i.e. mms, ahhs and "been too longs").
3. We're Together Again: Should have been on FRIENDS or whatever. How can T.M. and even Bluebirds O.T.M. get on an album but not this? Groups politics?
4. Graduation Day: One of my favourite concert tracks, so great to hear the studio version.
5. Their Hearts w.f.o.s.: Not as nice a tune as Graduation Day but vocals still great to hear with Bri.

How about an acapella best-of poll? You don't have to confine it to whole song, but could include any section of a song which goes into acapella at some point, (e.g. Heroes & Villains). I bet Our Prayer would win, with fade out on Wind Chimes coming close (OK it's not truly acapella as there's a bell somewhere - trust Brian!)

JOHN SIMPSON

P.S. Surely liner notes are wrong on FRIENDS CD? I've always thought Carl sings Passing By! GREAT vocal.

-o0o-

Dear Mike

While on a recent holiday to the Maldive islands I came across an amazing Beach Boys tape in the hotel shop. It is called the Golden Hits Of The Beach Boys. The cover photo is taken from the back of the '85 studio album, but what was really amazing to me is the track list, which is as follows:

- | | |
|--------------------------------|-------------------------------|
| 1. Kokomo | 1. Come Go With Me |
| 2. California Girls | 2. Surfin' Safari |
| 3. Surfin' USA | 3. Don't Worry Baby |
| 4. Heroes & Villains | 4. Catch A Wave |
| 5. Matter Of Time | 5. Passing Friend |
| 6. Gettin' Late | 6. Be True To Your School |
| 7. Barbara Ann | 7. Wouldn't It Be Nice |
| 8. 409 | 8. Sloop John B |
| 9. Crack At Your Love | 9. Little Deuce Coupe |
| 10. She Believes In Love Again | 10. God Only Knows |
| 11. Getcha Back | 11. Rock & Roll To The Rescue |
| 12. Surfer Girl | 12. Rock & Roll Music |
| 13. Dance Dance Dance | 13. Sunshine |
| 14. All Summer Long | 14. School Days |
| 15. I Get Around | 15. Where I Belong |
| 16. Help Me Rhonda | 16. Fun Fun Fun |
| 17. California Calling | 17. California Dreaming |

I find it amazing that tracks from the '85 album and KEEPING THE SUMMER ALIVE are together on this tape. It is excellent value, 34 trax for £4.00. It is released on Audiophile PDM mastering and the sound quality is pretty good.

The hotel DJ played it for me twice, and he likes the band anyway. It was interesting to see Japs, Germans and Italians obviously knowing and enjoying the music. Kokomo was played many times in the 2 weeks we were there. The Maldives are a perfect setting for the old hits. Of course you may already know about or have this cassette, however I have never seen anything like it before.

I read recently that "Kokomo" sold 3 million in America alone; are there figures for world sales? Has STILL CRUISIN' album sold a million? I look forward to hearing from you.

JOHN MCAULEY

P.S. The HOLLAND and SUNFLOWER CDs are out of this world.

Thanks for the info - I'm afraid I don't have any sales figures for "Kokomo" or the STILL CRUISIN' LP. - Mike.

-o0o-

Dear Mike

I enclose my favourite bonus tracks for your poll; special mention for the stereo 'God Only Knows' and 'Wouldn't It Be Nice' - all the **PET SOUNDS** tracks in fact - on **STACK O' TRACKS**. Someone will remix that album in stereo sometime!

Your readers may be interested to know of an interview with Andy Paley which appears in the December issue of 'Hi Fi News'. He goes into some detail about his collaboration with Brian, and the **SMILE** tapes - according to him, there's 'Lots of Wind Chimes' for example, and he reckons it's release is still 50/50. Interesting...

On a negative note, I think the CBS CD's are very disappointing in comparison to the Capitol reissues, not just in terms of content and packaging, but sound quality - they don't have the stunning clarity of 'Surfer Girl' for example. Looks like a rush job to me.

Still enjoy reading **STOMP** after 11 years.

CHRIS METCALFE

-oOo-

Dear Mike

Thanks again for another interesting issue of **STOMP** (No. 81). It was mentioned in the "News" section of the magazine that any future re-releases of the CBS/Reprise material etc. (i.e. 1970 onwards) on CD will not contain the booklets or bonus tracks. I'm sure everyone who reads **STOMP** will agree with you when you said this was "the bad news".

Since the initial release of the Capital CDs I have been constantly seeking out reviews on the various magazines and papers. (e.g. Record Collector/Music Collector/Q magazine/Select/Vox/NME/various Hi-Fi and CD magazines). I have been amazed. The absolutely overwhelming response to these CDs has been one of universal praise. Even reviewers who are not (obviously) BB fans have raised the packaging/liner notes/bonus tracks and value for money. I've seen the statement: "These Beach Boys CDs set the standard by which all future re-releases/compilations should be judged". I have not seen any one negative report but MANY (perhaps 15 or so) good POSITIVE reports. Well done Capitol. Well done Beach Boys. Well done David Leaf. It's great. When have we ever seen the group get so much support from the press critics. When have we seen them get so much good publicity. Furthermore "Summer Dreams" has sold exceptionally well and brought their music to even more people. **PET SOUNDS** was selected by Q magazine as one of the top 50 albums to be (re) released in 1990 on CD. This is/was the "Good News".

Back to the "Bad News". Obviously, as a BB fan I want to see (hear) the post-Capital BB material to be released in a way that at least matches the Capitol re-releases (i.e. with Liner Notes and bonus tracks etc.). The newer (i.e. 1970 onwards) BB music has never gained the "wide-massive" attention of the public in the way the older music has done. Therefore, I believe that it is even more important that the post-Capitol re-releases on CD are given the best chance to sell and so create a whole new wider audience of people who know (and hopefully like) this "newer" music. Then maybe the group will be accepted (en mass) as more than just a Surfin'

band. The record company(s) (CBS/Reprise/Warners) have a Golden opportunity now to follow on from the good work done by Capitol. After all CD's last longer than vinyl so once re-released they may not get re-released again.

C K M MCKERNAN

-oOo-

Dear Mike

If you could please help me with this question I'd be obliged:

What does Brian sing in the background vocals in "I Just Wasn't Made For These Times" when the lead is singing "Sometimes I feel very sad".

If you know could you please let me know (or have it printed in **STOMP**).

GILBERT RILEY

Sorry Gilbert, I've listened to this section many times but cannot decipher the lyrics. One problem is that there are at least three vocal lines running across each other at that point - of course it may have been easier to isolate the specific part if the track were in stereo - ah well. If any of the more bat-eared of our readers can help we'd love to hear from you - Chris White.

-oOo-

Dear **STOMPERS**

Firstly thank you for the December **STOMP**, still a very good read 82 editions on. Keep it up.

Secondly, may I add my congratulations to Capitol Records, the CD issues have been a positive triumph! I do hope that the CD series has been profitable for them and that as a result they find further good BB material to issue.

Finally, I have found a most interesting interview between Ken Kessler and Andy Paley in the December 1990 issue of Hi Fi News and Record. Review. The interview is two pages long, and the second page is almost entirely devoted to his work with Brian, on the solo album, on his part in the Capitol CD reissues, on the selection of the bonus tracks, and the arguments of Stereo versus Mono on the released CDs.

He also talked of hearing the SMILE tapes with Brian, and of the hours of "Heroes & Villains" and "Wind Chimes", and of the masses of other material. He said that Brian was NOT opposed to its release. Brian said that he would like to see a double CD, just filled with segments, leaving it to the listener to put their own tracks together, "The first Do-It-Yourself" CD. At the time of interview he gave the project a 50/50 chance.

I thought this might be of interest, the original article is worth reading in its fuller format.

STEVE ROWDEN

-oOo-



Search for Susie

Wish They All Could Be Cincinnati Girls

By Brad Balfour

CINCINNATI—Yes, Virginia, there is a Susie Cincinnati.

The story of the hero of the Beach Boys' current single, "Susie Cincinnati," off their *15 Big Ones* album, goes back to September 28th, 1971. The Beach Boys had flown into Greater Cincinnati airport for a concert that night, and Joellyn Lambert was the cabdriver who brought them into Cincinnati.

For Al Jardine, who wrote the song, she was a memorable experience—jolly, talkative and fun. Memorable enough that, with a concert scheduled at Cincinnati's Riverfront Coliseum on November 22nd of this year, the group bought newspaper ads announcing their search for the inspiration of their single and inviting her to be their guest at the concert. Finding her, though, was not easy.

Few of Cincinnati's cab companies had women drivers in 1971, and the closest lead was a dispatcher named Susie. The search eventually led to Kentucky and a cab line which used red and white cabs, as per Jardine's lyrics, which led to another cab company, which was out of business. They had gotten nowhere until the *Cincinnati Post*, which had been carrying the search on its front page, received a phone call from someone who had worked for the last cab company—which, after a few more calls by the *Post* and a lot more shoe leather, led to Susie herself.

"I heard about the ad in the paper," said Joellyn, "but I didn't think it was me." The 42-year-old mother of seven didn't actually recall the cab drive because, "at

the time I wouldn't have heard offhand of the Beach Boys. My children might have."

But, everything else in the song, she admits, fits. She weighed 280 pounds in 1971, her cab company was one of the few in Kentucky then permitted to bring passengers from the airport to Cincinnati, and she was working the night shift at the time. And songwriter Jardine adds these details:

"It was a rainy night, about 11 p.m., and in those days we didn't use limousines. We got this lady cabdriver and she was kind of unusual—there weren't many lady cabdrivers then, especially at that time of night. It was Carl and Dennis and me, and she was telling us a few things about herself. She looked like a worker and was chunky, to say the least. I thought her name was Susie. It would be awfully embarrassing if it's not.

"The next day, I thought 'Susie Cincinnati' was a great title. It

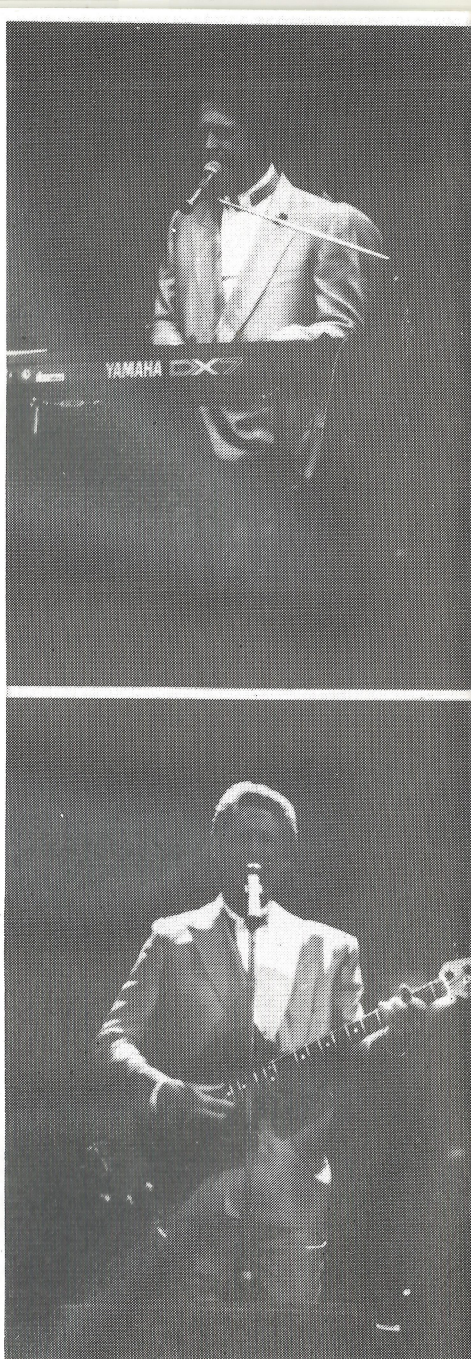
'I thought her name was Susie. It would be awfully embarrassing if it's not.'

just started with that seed and the story shaped itself into a song.

"Oh, it's not all fact. I don't think she smoked [she doesn't], but I wrote, 'She's got a nicotine fit/And before she discovered it/Everybody in the back seat suffocated.' I guess it was my chance to get back at smokers."

Joellyn appeared onstage during the song to the ecstatic cheers of her fellow Cincinnatians. The song has turned her into a local celebrity. But she's still, according to Jardine, "a humble person, set in her ways.

"To me," he added, "the earlier Beach Boys songs reached for fantasies that were virtually unattainable. But this person exists, and the lyrics are so definitive it sounds more like a work song. I knew she was a real person, and I wanted to know how she was doing."



Brian at the Philly Spectrum January 1989. Photo's by Rick Smith.

Actually it should be less news as from my 13th 'phone call last Tuesday, the 22nd. Everything has been put on hold due to the Gulf War. No further plans will be taken until positive progress has been made, and our own view now is that we are unlikely to see the Beach Boys here for June as was anticipated.

That aside Michael and I are now to plan and proceed with a new direction. Plus we will make some alterations to the playlist.

Although we really are not in any position to say anything more at this stage, we hope that the major beneficiary will be the "Cancer Research Campaign" and that the group will agree to this. It is our request that the event will be in memory of Roger Scott. This is being written on 25th January and the working title is "The Beach Boys in London for Roger".

Keep your fingers crossed.

ROY GUDGE

-oOo-

From: Vergin Press

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For Immediate Release

There has never been a book done exclusively on Dennis Wilson, the late drummer of The Beach Boys, until now. Denny Remembered, is the title of the new book from Vergin Press that captures Dennis Wilson from the view point of a fan, Pop-artist/photographer, Ed Wincentsen. Mr. Wincentsen has put together a collection of never before published stories of Denny that is sure to warm everyone's heart. This is the side of Denny that most reporters have overlooked. More than 175 photographs, original Pop-art designs, reference materials, and many other items of interest are included in the book. This publication is sure to be a must for every Dennis Wilson/Beach Boys fan and lover of popular music history. Denny Remembered can be ordered for \$19.95 plus \$3.00 postage and handling, in the USA, \$5.00 postage and handling overseas, (Oklahoma residents add 7.5% sales tax) from:

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NEWS

The Beach Boys' projected June tour of Europe has been put on indefinite hold due to the outbreak of the Gulf War and, obviously, the longer the conflict, the less chance there is of them coming over. For the record, these were/are the projected dates and venues:

19th	Belfast	25th	Wembley Arena
20th	Dublin	27th	Bremen
22nd	Copenhagen	28th	Berlin
23rd	Birmingham	29th	unspecified German date
24th	Wembley Arena	30th	Gothenburg

The band were reportedly in the studio in early January, but further details are lacking. Meantime the CBS reissues continue, with the CDs of 15 BIG ONES, LOVE YOU and IN CONCERT the latest offerings, the latter being a single CD. Next up are KEEPIN' THE SUMMER ALIVE, CARL & THE PASSIONS, M.I.U. and PACIFIC OCEAN BLUE, whilst the series will be rounded off in March with the US release of TEN YEARS OF HARMONY. The pre-Capitol era CD - now entitled LOST AND FOUND - has been pushed back to a late February date. Out now on CD is CELEBRATION AT BIG SUR, featuring "Wouldn't It Be Nice?" live from the 1970 festival.

Bruce bit: his solo album (see last issue's interview) is nearing completion, and may include some live BB cuts. Meantime, his fourth child - a son - was born 12th January. Congrats to Bruce and Harriet.

No news of any progress on Brian's second album, but of late he's been highly visible in a live context. On 1st December at a Santa Monica "Save The Bay" benefit, he performed "California Girls/Love & Mercy/Water Builds Up/Make A Wish/God Only Knows/Spirit Of Rock & Roll", whilst on 28th January at L.A.'s China Club, backed by the house band he delivered his longest solo set to date, comprising "Sloop John B/In My Room/Help Me Rhonda/Be My Baby/You've Lost That Lovin' Feelin'/Melt Away/Johnny B Goode/Spirit Of Rock & Roll/Good Vibrations/California Girls/Surfer Girl". Don Was (of Was Not Was) joined Brian on stage.

"Problem Child" - the movie, not the song - has finally been released in the UK, and the video release of "Troop Beverly Hills" should interest the archivists as it features, alongside the regular version of "Make It Big", an alternate mix behind the end credits.

Finally, Wilson Phillips are back in the studio working on their second album. That's all for now, Folks.

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